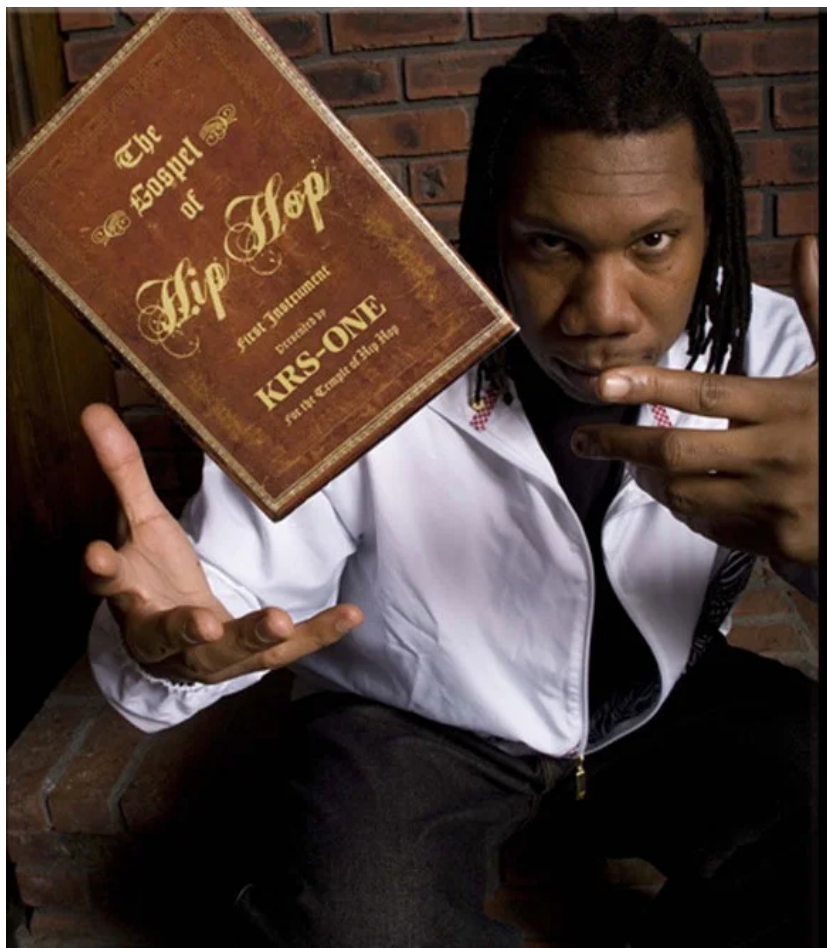


KINDLE VERSION OF THE GOSPEL OF HIP HOP

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Hip Hop Declaration Of Peace

The HipHop Declaration of Peace was presented to the United Nations Organization on May 16th 2001. It was signaturred by various organizations such as: Temple Of Hip Hop, Ribbons International, UNESCO and also by 300 Hip-Hop activists, pioneers and UN delegates.

In the first place this document recognises Hip-Hop as an international culture of peace and prosperity. It is also a set of principles which advise all Hip-Hoppers on how to sustain the peaceful character of Hip Hop Kulture and to form worldwide peace.

Additionally this declaration is meant to show Hip-Hop as a positive phenomenon which has nothing in common with the negative image of Hip Hop as something that corrupts young people and encourages them to break the law. KRS One, Pop Master Fabel, Afrika Bambaataa, Ralph Mc Daniels and HarryAllen were some of the people who had their share in creating the declaration.

The Hip Hop Declaration Of Peace

This Hiphop Declaration of Peace guides Hiphop Kulture toward freedom from violence, and establishes advice and protection for the existence and development of the international Hiphop community. Through the principles of this Hiphop Declaration of Peace we, Hiphop Kulture, establish a foundation of Health, Love, Awareness, Wealth, peace and prosperity for ourselves, our children and their children's children, forever.

For the clarification of Hiphop's meaning and purpose, or when the intention of Hiphop is questioned, or when disputes between parties arise concerning Hiphop; Hiphoppas shall have access to the advice of this document, The Hiphop Declaration of Peace, as guidance, advice and protection.

First Principle

Hiphop (Hip'Hop) is a term that describes our independent collective consciousness. Ever growing, it is commonly expressed through such elements as Breakin, Emceein, Graffiti Art, Deejayin, Beatboxin, Street Fashion, Street Language, Street Knowledge and Street Entrepreneurialism. Wherever and whenever these and future elements and expressions of Hiphop Kulture manifest; this Hiphop Declaration of Peace shall advise the use and interpretation of such elements, expressions and lifestyle.

Second Principle

Hiphop Kulture respects the dignity and sanctity of life without discrimination or prejudice. Hiphoppas shall thoroughly consider the protection and the development of life, over and before the individual decision to destroy or seek to alter its natural development.

Third Principle

Hiphop Kulture respects the Laws and agreements of its culture, its country, its institutions and whomever it does business with. Hiphop does not irresponsibly break Laws and commitments.

Fourth Principle

Hiphop is a term that describes our independent collective consciousness. As a conscious way of life, we acknowledge our influence on society, especially on children; and we shall forever keep the rights and welfare of both in mind. Hiphop Kulture encourages womanhood, manhood, sisterhood, brotherhood, childhood and family. We are conscious not to bring any intentional disrespect that jeopardizes the dignity and reputation of our children, elders and ancestors.

Fifth Principle

The ability to define, defend and educate ourselves is encouraged, developed, preserved, protected and promoted as a means toward peace and prosperity, and toward the protection and the development of our self-worth. Through knowledge of purpose and the development of our natural and learned skills, Hiphoppas are encouraged to always present their best work and ideas.

Sixth Principle

Hiphop Kulture honors no relationship, person, event, act or otherwise wherein the preservation and further development of Hiphop's culture, principles and elements are not considered or respected. Hiphop Kulture does not participate in activities that clearly destroy or alter its ability to productively and peacefully exist. Hiphoppas are encouraged to initiate and participate in fair trade and honesty in all negotiations and transactions.

Seventh Principle

The essence of Hiphop is beyond entertainment: The elements of Hiphop Kulture may be traded for money, honor, power, respect, food, shelter, information and other resources; however, Hiphop and its culture cannot be bought, nor is it for sale. It cannot be transferred or exchanged by or to anyone for any compensation at any time or at any place. Hiphop is the priceless principle of our self-empowerment. Hiphop is not a product.

Eighth Principle

Companies, corporations, non and not-for-profit organizations, as well as individuals and groups that are clearly benefiting from the use, interpretation and/or exploitation of the term Hiphop, (i.e. Hip Hop, hip-hop,) and the expressions and terminologies of Hiphop, (i.e. Hip Hop, hip-hop,) are encouraged to commission and/or employ a full-time or part-time certified Hiphop cultural specialist to interpret and answer sensitive cultural questions regarding the principles and proper presentations of Hiphop's elements and culture; relative to businesses, individuals, organizations, communities, cities, as well as other countries.

Ninth Principle

May 3rd is Rap Music Day. Hiphoppas are encouraged to dedicate their time and talent to self-development and for service to their communities. Every third week in May is Hiphop Appreciation Week. During this time, Hiphoppas are encouraged to honor their ancestors, reflect upon their cultural contributions and appreciate the elements and principles of Hiphop Kulture. November is Hiphop History Month. During this time Hiphoppas are encouraged to participate in the creating, learning and honoring of Hiphop's history and historical cultural contributors.

Tenth Principle

Hiphoppas are encouraged to build meaningful and lasting relationships that rest upon Love, trust, equality and respect. Hiphoppas are encouraged not to cheat, abuse, or deceive their friends.

Eleventh Principle

The Hiphop community exists as an international culture of consciousness that provides all races, tribes, religions and styles of people a foundation for the communication of their best ideas and works. Hiphop Kulture is united as one multi-skilled, multi-cultural, multi-faith, multi-racial people committed to the establishment and the development of peace.

Twelfth Principle

Hiphop Kulture does not intentionally or voluntarily participate in any form of hate, deceit, prejudice or theft at any time. At no time shall Hiphop Kulture engage in any violent war within itself. Those who intentionally violate the principles of this Declaration of Peace or intentionally reject its advice, forfeit by their own actions the protections set forth herein.

Thirteenth Principle

Hiphop Kulture rejects the immature impulse for unwarranted acts of violence and always seeks diplomatic, non-violent strategies in the settlement of all disputes. Hiphoppas are encouraged to consider forgiveness and understanding before any act of retaliation. War is reserved as a final solution when there is evidence that all other means of diplomatic negotiation have failed repeatedly.

Fourteenth Principle

Hiphoppas are encouraged to eliminate poverty, speak out against injustice and shape a more caring society and a more peaceful world. Hiphop Kulture supports a dialogue and action that heals divisions in society, addresses the legitimate concerns of humankind and advances the cause of peace.

Fifteenth Principle

Hiphoppas respect and learn from the ways of Nature, regardless of where we are on this planet. Hiphop Kulture holds sacred our duty to contribute to our own survival as independent, free-thinking beings in and throughout the Universe. This planet, commonly known as Earth is our nurturing parent and Hiphoppas are encouraged to respect Nature and all creations and inhabitants of Nature.

Sixteenth Principle

Hiphop's pioneers, legends, teachas, elders, and ancestors shall not be inaccurately quoted, misrepresented, or disrespected at anytime. No one should profess to be a Hiphop pioneer or legend unless they can prove with facts and/or witnesses their credibility and contributions to Hiphop Kulture.

Seventeenth Principle

Hiphoppas are encouraged to share resources. Hiphoppas should give as freely and as often as possible. It is the duty of every Hiphoppa to assist, whenever possible, in the relief of human suffering and in the correction of injustice. Hiphop is shown the highest respect when Hiphoppas respect each other. Hiphop Kulture is preserved, nurtured and developed when Hiphoppas preserve, nurture and develop one another.

Eighteenth Principle

Hiphop Kulture maintains a healthy, caring and wealthy, central Hiphop guild fully aware and invested with the power to promote, teach, interpret, modify and defend the principles of this Hiphop Declaration of Peace.

Temple of Hip Hop



The M.A.S.S. Movement

Our Mission:

The Temple Of Hip Hop is an International Hip Hop Preservation Ministry, Archive, School, and Society (M.A.S.S.) founded by the Teacha "KRS ONE". The responsibility of our International Temple Of Hip Hop Leadership Council is to serve as a Vanguard and make sure that the M.A.S.S. is continually activated.

This active think tank is comprised of artists, educators, activists, and community leaders working together to develop progressive initiatives to foster inspiration and action in local communities. Our leadership develops strategic partnerships with other organizations throughout the country to promote and engage in social action, civic service, and cultural creativity.

Our Ministry:

As a ministry, we promote the divinity of Hip Hop and its culture. We seek to relieve human suffering through an awareness of useful spiritual knowledge. We are a self realization ministry. We believe that GOD speaks through one's true purpose in life.

Our Archive:

As an archive, we seek to collect, document and promote Hip Hop's spiritual and material experiences in the World. Our aim is to continue developing our traveling Hip Hop exhibits and official Hip Hop museum/archive for the remembrance and study of Hip Hop's history, art and culture. We intend to edutain the public as to Hip Hop's spiritual first causes and material effects beyond music entertainment.

Our School:

As a school, we seek to teach Hiphop, Hip Hop and hip-hop to all interested apprentices/students. We believe that a good education does not prepare you for the job market exclusively. We believe that a good education helps you to realize and perfect your true life purpose. Such an education helps YOU to become a better YOU.

Our Society:

As a Hiphop society we seek to preserve Hip Hop's original causes. Whether it is with skill, influence, knowledge, art and/or money, as a society our existence and activity insure Hip Hop's proper documentation in World history. Temple Members silently help one another through the challenges of life. Without advertising the fact that we are Temple Members, our aim is to silently relieve human suffering whenever and wherever possible. Temple Members are those Hiphoppas who share a basic thirst for Truth and an unshakable love for Hip Hop.



The 9 Elements

These Nine Elements are the beginning of Independence and Self-Governance for Hiphoppas. We are financed by our cultural Elements, these are our intellectual properties. If we are to become and remain politically and socially strong we cannot continue to give our intellectual property (our Elements) away to those who care little for our continued development and well-being as a people.

A Hip Hop Element is one of Hip Hop's cultural expressions. It is a material good. It is our intellectual property. It is our capital. It is an act, art, or idea that further expresses Hip Hop's culture and consciousness. It is a skill that reflects the character of the Hiphop consciousness and enhances the Health, Love, Awareness, and Wealth of the truly committed Hiphoppa.

Presently Hiphop's elements are symbolized as B.E.G.D.B.F.L.K.E.

1. Breakin
2. Emceein
3. Graffiti Art
4. Deejayin
5. Beat Boxin
6. Street Fashion
7. Street Language
8. Street Knowledge
9. Street Entrepreneurialism

Hiphop's or Hip Hop's Elements are the sources of Hiphop Kulture's political power. They are also the sources of a Hiphoppa's livelihood. They are how the Hiphoppa provides for and protects her Self and her family. True Hiphoppas are specialized in at least one or more of Hiphop's Nine Elements.



Breakin

The study and application of street dance forms. Originally called the Go-Off, Burnin' and/or Boy Yong Yong, Breakin is commonly called Break Dancing or b-boying today and it now includes the once independent dance forms of Up-Rockin, Krumpin, Poppin and Lockin, Jailhouse or Slap-Boxing, Double Dutch, Electric Boogie and Capoeira martial arts. It is also commonly referred to as freestyle street dancing. The practitioners of traditional Breakin are called b-boys, b-girls and Breakers.

I. Breakin moves are also used in aerobics and other exercises that refine the body and relieve stress. Dance and other rhythmic body movements appear at the genesis of human awareness and remain the center of good health.

II. Breakin gets our hearts pumping at about 120 beats per minute, and if we can break or dance at least three times a week for only 20 minutes we will have enhanced our physical health and prolonged our very lives by years. Like letters, dance is also a form of communication. In fact, Poppin, Lockin, and Electric Boogie are all body symbols; even body letters.

III. Dance is often used as a form of self-expression; it is like a language (body language). It is also a form of healing and rejuvenation. Break-dancing: acrobatic style of street dancing.

IV. While breakdancing (a term disowned by all b-boys) began with crews like the Nigga Twins, the Zulu Kings, the Salsoul Crew, the City Boys, Freeze Force, Starchild La Rock, the Disco Kids, and the KC Crew, the most influential was undoubtedly the Rock Steady Crew. Formed in 1977 by Jojo Torres, Jimmy Lee, Mongo Rock, Spy and Jimmy Dee, the Rock Steady Crew gathered together the best of the second wave of Latino b-boys who had come to dominate the field since it migrated out of the Bronx in the early 70s.

V. The RSC main innovation was to make b-boying more athletic, more gymnastic. Many of these moves were pioneered by the two b-boys who are generally considered the greatest: Richie 'Crazy Legs' Colon and Ken 'Swift' Gabbert. Moves like the windmill, the whip, the 1990, the chair and the spider are credited to Crazy Legs and Ken Swift, who helped the RSC become the dominant crew in legendary battles against the Dynamic Breakers, the Floor Masters and the New York City Breakers.



Emceeing

The study and application of rhythmic talk, poetry and divine speech. Commonly referred to as rappin or Rap, its practitioners are known as emcees or rappers. The emcee is a Hip Hop poet who directs and moves the crowd by rhythmically rhyming in spoken word. The emcee is a cultural spokesperson. Technically, the emcee is a creation of one's community whereas the rapper is a creation of corporate interests.

The word emcee comes from the abbreviated form of Master of Ceremonies (M.C.). In its traditional sense M.C. referred to the hosting of an event—the master of a ceremony or an event.

The emcee expresses through rhyme what is already on your mind, whereas the rapper tells you all about his or her self. True Hiphoppas are encouraged to study both styles for maximum success.

Popularized by: Cab Calloway, Coke La Rock, Pebbbie Poo, Sha Rock, Chief Rocker Busy Bee, Keith Cowboy, Melle Mel, Grandmaster Caz, Rakim, Queen Lisa Lee, Slick Rick, Big Daddy Kane, MC Lyte, Roxanne Shanté, Muhammad Ali, and others.

When Rap music became popular in 1979 many Breakers, Poppers and Lockers (as well as Graffiti writers) became Emcees and Deejaays, bringing their bboy / bgirl terminologies with them. When these ex-Breakers and Graffiti writers performed their unwritten, unrehearsed, off-the-top-of-the-head rhymes, they called it freestyling because the same rules that were applied to the bboys and bgirls of the past were now applied to the Emcees and Deejaays of the present.

Today freestyling is mostly an Emcee affair. Those Emcees who spontaneously create and perform unrehearsed and unwritten rhymes can be said to be freestyling.

Temple of Hip Hop



Graffiti Art

The study and application of street calligraphy, art and handwriting. Commonly called Aerosol Art, Writing, Piecing, Burning, Graff and Urban Murals. Other forms of this art include Bombin' and Taggin'. Its practitioners are known as Writers, Bombers, Graffiti writers, Aerosol artists, Graffitists and Graffiti artists.



Deejayin

The study and application of Rap music production, cuttin', mixin' and scratchin' as well as onair radio broadcasting. Commonly refers to the work of a disc jockey. However, Hip Hop's disc jockey doesn't just play vinyl records, tapes and compact discs. Hip Hop's Deejay interacts artistically with the performance of a recorded song by cuttin, mixin, and scratchin the song in all of its recorded formats.

Originally presented by two turntables, first designed by Edward P. Casey of the Bronx in 1955, and connected to a mixer with a "cross-fader" first designed by Grandmaster Flash in 1976, Hip Hop's Deejay used the turntable and mixer as instruments that manipulated the playing of vinyl records.

Deejayin, different from "DJ-ing," includes speaking, even rapping while presenting recorded music. Caribbean people still use the term deejayin to describe the vocal performances of rhythmic speech over music.

Temple of Hip Hop



Beat Boxin

The study and application of body music and body language. It commonly refers to the act of creating rhythmic sounds and language with various parts of the body; particularly the throat, mouth and hands. Its practitioners are known as Human Beat Boxes or Human Orchestras.

Beat Boxin is about seeing and using the body as an instrument. Earlier versions of this expression included Hand bone or Hambone. However, modern Beat Boxin originates from the act of imitating early electronic drum machines.

The early electronic drum machines were some of the original beat boxes; and to skillfully imitate them was called Beat Boxin. However, ancient Beat Boxin was the ability to imitate the sounds of Nature with one's own body parts.



Street Fashion

The study and application of urban trends and styles. Commonly refers to the clothing trends of urban centers. However, Street Fashion deals with all trends and styles of Hip Hop's culture—what's in and what's out, regardless of the expression. Its practitioners are known as Hiphoppas.

Self-expression through Street Fashion is an important way to present Hip Hop's unique identity to the World. Street Fashion represents the prominence of all Hip Hop cultural codes, forms and customs.

Not only is fashion a very ancient form of communication, but our expressed consciousness was (and still is) also represented in the way in which we adorned, colored and dressed ourselves.



Street Language

The study and application of street communication. Commonly referred to as Black English, Urban Slang and Ebonics. It is Hip Hop's urban language and linguistic codes—the verbal communication of the streets.

Advanced Street Language includes the correct pronunciation of one's native and national language as it pertains to urban life. In addition, advanced Street Language deals with one's communication skills even beyond what one says.

Street Language is not always spoken words. Hip Hop's Street Language includes Beat Boxin and certain street codes that may not be communicated in words at all.

We can see here within these definitions how even hip and hop come together to mean hip—informed, and hop—springing or dancing. Together the term hip hop (even when spelled in lower case h) can mean an informed springing, or an up to date modern dance, or an informed movement upward. A hip (updated) hop (movement) is an intelligent movement—a movement aware of itself.

To be hip means to be up to date, relevant, in the know. Therefore to hip something or to make something hip is to modernize it. To hip a hop is to modernize an upward movement.

The term culture (1439) from the Latin cultura (cul-too-ra), meaning tending, care and cultivation, seems to come from cult-, the past participle stem of the Latin colere, meaning to till, cultivate, tend to and inhabit. Cult (1616) originally meant worship or homage; not to worship or to pay homage. Cult comes from the Latin cultus (cul-toos), meaning cultivation, care, attention, worship. We can see here that the term worship was originally associated with the cultivating, caring for, and attending to, of something or someone.

Looking at the etymology of hip and hop and culture together we can interpret such a phrase as meaning; the cultivation, care, attention and worship of the seed (plan/vision) of the new vine (people/way).

Another interpretation of Hip Hop culture could read; the cultivation, care, attention and worship of the intelligent movement. The term hip hop culture seems to imply the cultivation of, and care for, the upward springing of intelligence.

The very fact that these terms hip and hop and culture and even Hiphoppa which we spontaneously gave to ourselves in childhood play within a so-called slang dialect intuitively corresponding to the etymology of these words and terms only proves once again the depth into which the Hip Hop mind can go if left to its own development.



Street Knowledge

The study and application of ancestral wisdom. Commonly refers to the basic common sense and accumulated wisdom of urban families. It consists of techniques, phrases, codes and terms used to survive within the inner cities.

It involves the ability to reason soundly with or without the ideas or validation of the traditional academic mainstream. Street Knowledge is the accumulation of Hip Hop's cultural self-awareness. Its practitioners are known as Hiphoppas as well as Sisters, Brothers, Goddesses, Gods, Mothers, Fathers, Teachas, Queens, Kings, Princesses, Princes, Lords and Divine.

Contrary to the myth that knowledge is only accumulated in quiet, ordered, academic environments, much of Hip Hop's communal knowledge can be found with its comedians, poets and authors. Hiphoppas learn and transfer knowledge through laughter and having fun. Streetwise—knowing how to survive modern urban life.

Black's Law Dictionary describes "civilization" as A law, an act of justice, or judgement which renders a criminal process civil. Black's Law continues, A term which covers several states of society; it is relative, and has no fixed sense, but implies an improved and progressive condition of the people ,living under an organized government. It consists not merely in material achievements, in accomplishments in culture, science, and knowledge, but also in doing of equal and exact justice.

The teachas battles with the intent to correct the opposing force. The teachas battles with knowledge and awareness.



Street Entrepreneurialism

The study and application of fair trade and Hip Hop business management. Commonly referred to as street trade, having game, the natural salesman, or the smooth diplomat. It is the readiness to engage in the creation of a business venture that brings about grassroots business practices. Many of Hip Hop's apprenticeships begin here.

Different from an entrepreneur which may include the techniques and practices of the entrepreneur, while entrepreneurial-ism focuses upon the motivating Spirit to be self-employed, inventive, creative and self-educated.

It is this Spirit; the Spirit of self-creation, the urge to create and sell one's own talents, discoveries and inventions that is encouraged by these teachings. Its practitioners are known as hustlers and self-starters. Entrepreneur—a selfmotivated creative person who undertakes a commercial venture.

In the past one had to attend college, or military service, or borrow money to start up a business, or work up the corporate ladder until retirement if one was going to make it out of one's lot in life. It was through America's major social institutions that opportunity was found and when those institutions began to deteriorate, the needs of the People fell upon Hip Hop's artistic upsurge in the 1980s and 1990s.



CONTACT

Please fill out the following form for any questions, concerns, or general contact and we will get back to you as soon as possible.

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